

# THE MUSICAL WORLD,

A MAGAZINE OF  
ESSAYS, CRITICAL AND PRACTICAL,  
AND WEEKLY RECORD OF  
Musical Science, Literature, and Intelligence.

"Ἡ μὲν ἁρμονία ἀόρατόν τι καὶ ἀσώματον,  
καὶ πάγκαλόν τι καὶ θεῖόν ἐστιν."

PLAT. *Phædo*, sec. xxvii.

Music is a something viewless and incorporeal,  
an all-gracious and a God-like thing.

AUG. 22, 1839.

No. CLXXIX.—NEW SERIES, No. LXXXVI.

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A fortnight since we offered a few remarks in our "Theatrical Summary," on the state of Her MAJESTY'S Theatre, and on the doings of the past season, which was all that we had intended to say on the subject; but a panegyrical article on M. LAPORTE and his management which appeared in Monday's *Times*, induces us to revert to it. We think that we can trace a connexion between the said laudatory effusion and the announcement of the sale of the said theatre, and conceive that we shall not be far mistaken in supposing that the article was written according to order. The venal character of newspaper theatrical criticism, generally speaking, is well-known; and we have no reason to conclude that the Thunderer of the daily press forms any exception to the rule, although we have many for inferring that it falls under it. But we must guard against our use of the word "venal" being mistaken. There are few, we presume, simple enough to suppose that money can purchase a favourable notice in any respectable paper: but private interest is only too potential in all the inferior departments of most papers, and as an instance of the extent to which the *Times* itself is bewrayed in these minor matters, we need only allude to the extreme partiality its columns have displayed to Drury Lane under Mr. BUNN'S management and their injustice to Covent Garden under Mr. MACREADY'S. This was more conspicuous during the latter gentleman's first season than in the last—since it found itself obliged to make, in some degree, those concessions to popular feelings which form the grand principle on which it is conducted, and to which it is largely indebted for its success: the bias, however, was very perceptible even up to the term of the two managements. This want of impartiality is much to be regretted, because every word which falls editorially from the *Times*, carries with it a weight and authority such as the *dictum* of no other paper can claim.

VOL. XIII.—NEW SERIES, VOL. V.

Q

If, instead of the fulsome encomiums, misstatements, and false conclusions which we are about to quote, the writer had given all credit to desert, but at the same time had not omitted to notice the defects and grievances observable in the management of the Italian Opera of late years, and which were most glaring during the last, we might have looked forward to the next season, whether the lessee be the same or no, to see them remedied. But impunity has been vouchsafed from the only quarter where castigation would have been cared for, and we may expect to find the evils of the present operatic system continue in full force, and the nuisances more offensive by the permission extended to accumulate garbage. In fact, as the thing now stands, "Rubbish shot here," might be appropriately written on the walls of the Opera-house. But to the *Times* review:—

Saturday night was the farewell night of the season. *Lucia di Lammermoor*, a selection from *Anna Bolena*, and the ballet of *Robert le Diable*, were the pieces of the evening. The house was very well attended, and "God save the Queen," was sung after *Anna Bolena*, Persiani and Grisi taking the principal parts, with much applause.

Thus honourably terminated one of the most successful, and most deservedly successful, seasons of the Opera. The excellence and extent of the orchestra has long been acknowledged, and its power was this season increased. The numerous chorusses have this year been even more perfectly organized than usual, and rendered more effective and useful with regard to dramatic effect. Having already in his company, the five chief singers of Europe—viz., Persiani, Grisi, Rubini, Lablache, and Tamburini, the manager, with even an excess of spirit, engaged that beautiful vocalist, Pauline Garcia, who delighted the public both in *Otello* and *Cenerentola*, and also added to his corps Signor Mario, whose sweet tenor voice and qualifications as a musician have been universally acknowledged. Three operas have been produced for the first time at this theatre, one of them for the first time in this country—we mean *Lucrezia Borgia*. We are aware that this opera has been attacked both from a musical and a moral point of view, having been, in the first place, brought under the censure passed on all modern Italian operas, which, among other vices, have shown at this theatre the remarkable faults of displaying the vocal and histrionic powers of the performers to the greatest advantage, and further of drawing such nightly crowds as to render comfortable standing-room a matter of extreme luxury. Without taking any part with or against the modern Italian music generally, it is only necessary to remind our readers that a manager is grumbled at if he produce no novelties at all; that M. Laporte is manager of an Italian Opera House and Italian company, and that to bring forward Italian novelties he can only keep pace with the productiveness of the Italian composers of the day. With respect to the attacks on the moral of *Lucrezia Borgia*, we need only refer to our notice of that opera, when we stated that the part of the story that might be deemed offensive was suppressed in the *libretto*. Hence the knowledge of the suppressed part could only be in possession of those who had read Victor Hugo's drama, and we do not see why a manager should not recognize them as a public. The other two novelties were *L'Elisir d'Amore*, which though previously produced by Mr. Mitchell at the opera buffa, was brought out here for the first time in a manner decidedly first-rate, and *Guglielmo Tell*, which will long be remembered as one of the finest specimens of operatic and scenic productions on the modern stage. The acting of Lablache as *Guglielmo*, the immense power and picturesque arrangement of the chorusses, and the magnificence altogether, produced an effect which cannot be soon forgotten. The scenic and dramatic department, under M. Laporte's management, has undergone a total revolution. The old conventional scenes, which were almost worn down to a display of their naked canvas, and which represented by turns ancient Rome or Greece, modern Italy or Constantinople, have passed away, and given place to scenes which for beauty will not yield to the works of any theatrical artist, while the characters, instead of wearing the first suit of clothes that the gods or the dressmaker (warranted, if required, to convert a suit of armour into a highland kilt) might provide, have been clad in dresses both appropriate and, if necessary, magnificent.

The ballets have been remarkably good. The first, *Robert le Diable*, though it preceded the arrival of the great dancers, and was defective in construction, was got up with great splendour. The next, *La Gitana*, with Taglioni's delightful mazurka, was one of the most beautiful ballets ever produced; and the third, *The Gipsy*, with Fanny Elser's charming Cracovienne, and fine melo-dramatic acting, was second to *La Gitana* alone.

With all these attractions, with the spirit of the manager, and the excellence of the artists in every department, the success of the last season of the opera is no matter of surprise.

Now, firstly, the "selections from *Anna Bolena*" might have reminded the writer of one of the besetting sins of this house, which is the giving of shreds and patches of operas, and he might thus have had his "halfpenny-worth of bread" at least to show to his "intolerable deal of sack." The way to make praise the most effective is to qualify it craftily. But this probably would have been to have erred against the "*mandamus*" from head-quarters. As to the merits of M. LAPORTE in engaging "the five chief singers of Europe," we cannot discern them. He dared not have opened the house without. PAULINE GARCIA's engagement was so made as to be a safe speculation. It was found that she did not attract sufficiently to answer, and consequently the public were allowed to be "*delighted*" with her only four nights. Count DE CANDIA was brought over, at a trifling expense, for two reasons—firstly, because it was presumed that his connexions in the higher circles would be found available; and secondly, because *Lucrezia Borgia*, which was to have been the hit of the season, could not have been produced without his services. Again, all modern Italian operas have not been subjected to sweeping censure—we believe there is a composer named ROSSINI who will bear us out in the assertion. Neither are we inclined to grant that the great Italian *artistes* named by the writer must necessarily appear in the hackneyed operas of BELLINI and DONIZETTI, in order to display their vocal and histrionic powers "to the greatest advantage." To admit this would be to reduce them to mere mechanics. We believe that from GLUCK to MOZART there is no want of operas to call forth the highest resources of the art; and a modern Italian manager is not expected, by the really musical, to keep pace with "the productiveness of the Italian composers of the day"—Heaven forbid!—but to signalize his management by putting on the scene those grander compositions which are to the lyrical, what SHAKESPEARE is to the acted drama.

Still more unfortunate, too, is the gentleman, in selecting *Guglielmo Tell* as his panegyrical *coup d'éclat*, or rhetorical climax. That grand opera was reduced to a simple one, was barbarously truncated, and was a failure.

We agree with him in his tribute to the orchestra; allow, too, that the chorusses have been improved; demur, however, to the possibility of a ballet's being "*remarkably good*" without a male dancer; and assure him that the scenery, notwithstanding the lavish use of lights—red, yellow, and blue—is not a jot better than can be seen at a minor theatre.

But the writer, occupied with bewildering visions of the glories of the stage department, has altogether forgotten the state of things before the curtain. We will here, however, borrow a description of this state from Lord MOUNT-EDGE-CUMBE's "*Musical Reminiscences*," published ten years ago—premising that the picture has been impaired, instead of being improved by time:—

It will scarcely be credited by those who are not old enough to remember it, that at the period when these Reminiscences commence, and for many years subsequent to it, the price of a subscription to a box for *fifty* representations was *twenty guineas* a seat, so that

there was a positive saving of five guineas on the season to every subscriber; and that too when the theatre was differently constructed, and the private boxes were very few in number, not exceeding in all; *thirty-six*, eighteen, ranged in three rows, on each side of the house,\* the front being then occupied by open public boxes (or *amphithéâtre* as it is called in French theatres) communicating with the pit. Both of these were filled exclusively with the highest classes of society, all, without exception, in the full dress then universally worn. The audiences thus assembled were considered as indispitably presenting a finer spectacle than any other theatre in Europe, and absolutely astonished the foreign performers to whom such a sight was entirely new. At the end of the performance the company of the pit and boxes repaired to the coffee-room, which was then the best assembly in London, private ones being rarely given on opera nights, and all the first society was regularly to be seen there. Over the front box was the five shilling gallery, then resorted to by respectable persons not in full dress: and above that an upper gallery to which the admission was three shillings. Subsequently the house was encircled by private boxes, yet still the prices remained the same, and the pit preserved its respectability and even grandeur till the old house was burnt down in 1789. After its rebuilding the subscription was raised to twenty-five guineas, and subsequently to thirty, but then the number of representations was increased to sixty, so that the admission never exceeded the usual pit price of half a guinea. Thus it continued the whole time that I was a subscriber to the opera. It was not till the second year of Catalani's engagement, when she more than doubled her demands, and obtained a salary wholly unprecedented, that the subscription for a whole box was at once raised from *one hundred and eighty to three hundred guineas*.† This has she permanently injured the establishment: for the price, once raised, has never been lowered, or at most in a very trifling degree: and it is become quite impossible for persons of moderate incomes to afford so unreasonable a sum for a mere entertainment. Hence has arisen the custom of halving and subdividing the subscriptions, so that very few persons have now the sole ownership of a box. Hence too that of letting them for the night, and of selling even single tickets when not used by the proprietor. The evil of this practice is evident. Formerly every lady possessing an opera box considered it as much her *home* as her house, and was as sure to be found there, few missing any of the performances. If prevented from going, the *loan* of her box, and the gratuitous use of the tickets, was a favour always cheerfully offered and thankfully received as a matter of course, without any idea of payment. Then too it was a favour to ask gentlemen to belong to a box, when subscribing to one was actually advantageous. Now, no lady can propose to them to give her more than double the price of the admission at the door, so that having paid so exorbitantly, every one is glad to be reimbursed a part at least of the great expense which she must often support alone. Boxes and tickets, therefore, are no longer given, they are let for what can be got; for which traffic the circulating libraries afford an easy accommodation. Many too which are not taken for the season are disposed of in the same manner, and are almost put up to auction, their price varying from three to eight or even ten guineas, according to the performance of the evening, and other accidental circumstances.‡ I have known an instance of a box being asked for in the morning for a particular opera, but not taken on account of the high price demanded: in the afternoon of the same day the same box was offered for half the sum, and then again rejected from the suspicious appearance of the tender. The next morning the reason was discovered; *the opera had been changed*. This artifice requires no comment. In no other theatre in any country was such uncertainty of prices ever heard of: they every where are, and ought to be, fixed and invariable.

While the boxes are thus let at prices so much too high, admissions to the pit are to be purchased beneath their proper value. Half a guinea has at all times been the established price for that part of the house: but by the convenient accommodation before alluded to they are now to be bought for inferior sums nightly, and if taken for the whole season, for not much more than half what it would cost to pay the entrance money at the door. This is as injurious and unfair to the proprietors of the theatre as the box system is to the frequenters of it. Besides these contrivances for filling the theatre the manager has recourse to issuing orders of free admission (varying in number according to circumstances) that the benches may be occupied on unattractive nights: boxes even are frequently given away, or let for trifling sums, to create the delusive appearance of a crowded

\* The boxes were then much larger and more commodious than they are now, and could contain with ease more than their allotted number of subscribers: far different from the miserable *pigeon-holes* of the present theatre, into which six persons can hardly be squeezed, of whom, in most situations, two thirds can never see the stage.

† In her first year Catalani had the same salary as Mrs. Billington, 2000 guineas (500 more than was paid to Banti.) I heard her say that price was *ridiculously* low, and that to retain her, "*ci vogliam molte mila lire sterline*." She demanded, and obtained *five thousand*.

‡ Even the performers who have benefits now advertise what sum they will *condescend* to take for the boxes in each tier. The invariable rule formerly was half a guinea each person: they could demand no more: all beyond that sum was a gratuity, generally given to favourite performers.

house, when in fact the money actually received is barely sufficient to cover the evening's expense.

*From all these causes the whole style of the Opera House is totally changed, its audiences are of a different description, its comfort entirely lost. The pit has long ceased to be the resort of ladies of fashion, and latterly, by the innovations introduced, is no longer agreeable to the former male frequenters of it. Those who compose the best part of the audience, and who really pay the fair price, coming late to the theatre, find all the seats occupied by the holders of orders and of cheap admissions, while the boxes, being frequently filled by occasional hirers of them, afford no retreat to those who would visit the friends to whom they properly belong.\** This is an abuse which the manager should rectify for his own sake; for that of the subscribers the rent of the boxes ought to be lowered, if not to their original price, which may now be impossible, at least to one far beneath what is still demanded, though the first cause for raising it has long ceased. This might be done, if the establishment were judiciously managed, and its expenses reduced within reasonable bounds; especially as the term of all the boxes which were private property (originally assigned to the lenders of money for rebuilding the theatre), is now expired, and they are become that of the manager, by which a very large addition is made to the amount of the subscription. The only plea that can be adduced for not doing so, must be, the pecuniary embarrassments in which former managers have plunged the concern, the vast debt yet unpaid, and the endless lawsuits in which its affairs are still involved. To these difficulties it is almost hopeless to expect that an effectual remedy will be found, or that the encumbrances will ever be entirely shaken off. Certainly not as the concern is at present conducted. *The whole system is radically bad; and nothing can restore the Opera in this country to its former respectable and agreeable footing, or the performances to that excellence which a public paying so dearly has a right to expect, BUT A TOTAL REFORMATION, an entire change of proprietors, of managers, of all parties connected with the theatre, I had almost said, hampered and embarrassed as it is, of the theatre itself.*

## HARMONICS, OR THE ANALOGY OF MUSICAL SOUNDS.

(Concluded from page 243.)

The whole science was divided, by most of the ancient Greek writers on music, into *Harmonica*, *Rhythmica*, and *Metrica*; whence their three faculties denominated *melopœia*, *rhythmopœia*, and *poesis*: the first of both referring to harmonious sound, the second to tune, and the third to measure and quantity. It would be difficult, nevertheless, to determine the bounds ascribed to this science by the ancients, who subjected to it the domain of the *Muses*, and thence it obtained the appellation of *Music*.

Many other coincidences might be adduced from the musical science and practice of the Greeks, were it expedient; but, whatever this science may have been in ancient times, there is as great disagreement in the accounts handed down to us, as there is confusion in the modern theories to which they have conducted: so that, at the present day, it can hardly be affirmed that music has any well-established system of science founded on its true relations, but rather an arbitrary and conventional regulation.

With respect to what is commonly regarded as elementary and essential to the science of Music,—its notation, characters, signatures, terms, &c.—they also are arbitrary, and of no very important consideration here, but belong to the *grammar* of every instrument, and are taught as the practical elements of music in books of instrumental instruction. These constitute the peculiar language of the musician—the technicals with which the reader must be supposed to be acquainted: we have, therefore, noticed them no further than they are necessary to our context, or as incidental to the subject.

As *Plastics* comprehend *form*, *composition*, and *expression*, so have *Chromatics* *colour*, *colouring*, and *expression*, and to *Harmonics* belong *note*, *composition*, and *expression*; nevertheless, it is not expedient that we should exhibit here the conventional rules of composition, counterpoint, and modulation, or the arts of melodizing and harmonizing in modern music, although these also afford many instances of our analogy; much less is it necessary that we should treat of the false taste which prevails in *musical expression*, which, in ministering to the

\* Most improper company is sometimes to be seen even in the principal tiers, and tickets bearing the names of ladies of the highest class have been presented by those of the lowest, such as used to be admitted only to the hindmost rows of the gallery.



merely sensual ear, degrades Poetry to the servitude of sound, instead of associating rapturous sense with soul-inspired sentiment and intelligence. We have spoken elsewhere of the dependence of lingual and poetic harmony upon this science.

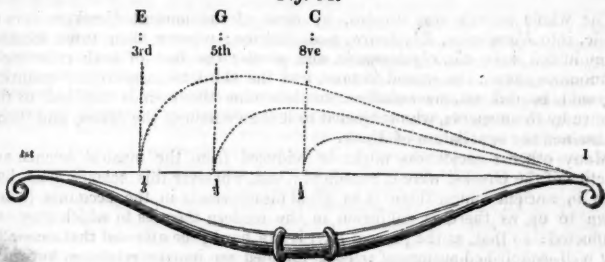
It may, however, serve the purpose of illustration, if we subjoin some inquiry into the probable origin and progress of harmonic instruments in connexion with the simple elements of the science. It is probable, then, that the first stringed instrument was the *bow* of the archer, which is, in fact, a *monochord*; and, as the early paintings were *monochromes*, so the first martial music was probably the twang of bowstrings in triumph for victory, or on return from the chase.

Under such circumstances, ears of nice natural sensibility would soon discover the various relations of the simple musical triad or common chord, either in the sound of several of these instruments differing in size or varying in tension. So, by stopping the string upon a single bow, used as a finger board, these, and other relations of the octave, would be found as they are on a monochord.

So agreeable is this conjecture to both classical records and common conception, that the discovery of musical notes has been ascribed by some ancient authors to Apollo, when playing with the bow of his sister, Diana; and by others attributed to Marsyas and Olympus, whoever they were; and the term *φθγγος*, denoting a voice, or musical note, resembles in sound, almost as expressively as our English word does, the *twang* of a bowstring, which the Greeks denominated *ψαλμος*; whence *psalm*. To the above tradition may also be added the invention of the *lyre* by Apollo,—by some attributed to Hermes, and by Plato to Amphyon; each, probably, designating the same personage.

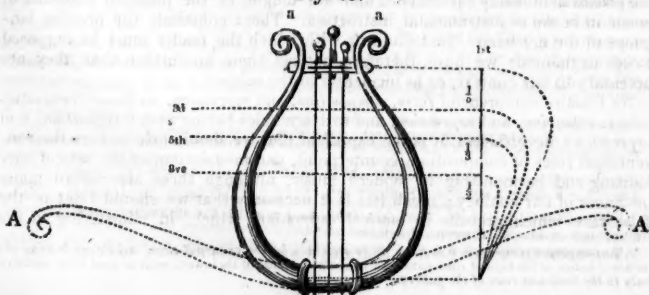
In a manner equally natural as the above would the *bow* be converted to a string-trumpet, or *trumpet-marine*, by the action of another bow across its string, performed by one hand, while the other hand duly touched the string at the places of the harmonic notes before discussed, and as instanced in the following figure; whence may be traced every variety of the viol, or *bowed* instrument.

Fig. 54.



This instrument of war and the chase, thus naturally turned to the purposes of peace and festivity, would, by the easy process of bending the bow from A A to a a in the next figure, transide into the simple form of the ancient *Lyre*.

Fig. 55.



The most ancient *Lyre* had, we are told, only *three strings*, tuned, perhaps, by thirds, to the simple and sweet harmony of the common chord, in the manner of the old British Lute and English Guitar. But, supposing them tuned to three consecutive notes, or by seconds of the natural scale, then, being gently touched across the strings by one hand at the distances of  $\frac{1}{3}$ ,  $\frac{1}{4}$ , and  $\frac{1}{5}$  from the nut or bridge, while they are struck with the fingers of the other hand, so as to produce the harmonic notes of 3rd, 5th, and 8ve, to the three notes of the open strings, the entire series of the scale will be obtained, thus :

Fig. 56.



In these instances,  $\frac{1}{3}$  of the strings give the thirds  $\frac{1}{4}$  the fifths, and  $\frac{1}{5}$  the octaves to the fundamentals, or whole strings.

The *Lyre* of four strings, afterwards generally used by the Greeks, would in the same manner accomplish the scale with one only redundant note, by employing the harmonics of the fifths and octaves alone, as is evident; and the seven-stringed *Lyre* of Terpander would accomplish the same by octaves only, without redundancy or deficiency, while it doubled the extent of the instrument, and in this view carried it to perfection.

If these conjectures are as true as they appear probable, the compass of the ancient *Lyre* was not so confined as has been supposed; and if the above were the practice of the Greek musicians, there must have arisen thence a sweet coalescence of sounds, which, when combined with equally fine modulation and Poetry, must have produced harmony of celestial mould and pathosæia.

It would be almost an offence to common conception to trace hence all the variety of the Harp, Lute, and other plectral instruments, to the more mechanical Spinet, Harpsichord, and Pianoforte; but, by an easy effort of imagination, we may pass, in like manner, from the *Outen Reed* and simple *Pastoral Pipe*, through all the variety of wind instruments: for art accomplishes her ends as nature does, by slow and imperceptible degrees.

The note of the simple pipe is varied according to its length, and by stoppages; and the first step in the music of the pipe would naturally be ringing the changes on a series of pipes by an equal number of performers; which could hardly fail to suggest the improvement of combining them in the *Mouth-organ*, *Pan's Pipes*, or *Masrakitha*; from which, advancing, would gradually arise the more complex wind instruments, ending in the production of that which is, by way of pre-eminence, called the *Organ*.

By the easy device of notching the pipe so as to produce ventages to be stopped by the fingers, a single pipe was made to supply the place and power of many, which with the variation of the mouth-piece would, by a like natural progress of art, conduct to every other variety of wind instruments. Now, there are no other musical instruments than the stricken, the bowed, or the blown, or, technically, the *Plectric*, *Violic*, and *Æolic*, their variations or compounds; and of each of these we have indicated the probable origin in illustration of the fundamental relations of harmonic science.

#### MEMOIR OF THE LATE MR. KELLNER.

(From a Correspondent.)

The late Ernest Augustus Kellner was born at Windsor, in January, 1792. His father was a native of Saxe Weimar, and one of the chamber musicians in the service of H. M. Queen Charlotte.

When quite an infant he demonstrated a most extraordinary taste and talent

for music, in consequence of which his father began to give him instruction on the pianoforte before he was two years old. At five, he played one of Handel's concertos before the royal family at Windsor Castle.

He was much noticed by His Majesty, George III., who, finding that he had a beautiful voice,\* desired Sir William Parsons, the singing-master to the princesses, to instruct him in the art of singing. When he was somewhere about the age of seven or eight, he made his vocal *débüt* at court, at an evening concert given at Windsor Castle.

From this time he continued for some years to sing at their little private concerts, and followed the royal family whenever they changed their residence from Windsor to Buckingham House, or to Weymouth; during this period he often received his singing lessons at the palace, in the presence of the royal family, and frequently with the princesses. When at Windsor, he was sent for a certain number of hours daily to a clergyman at Eton, to receive some education; but as he was considered to be a child of an extremely delicate constitution, he was much indulged, consequently he made little progress in any study except music, which his natural genius propelled him to, added to the stimulus it must have been to find that it made him the favourite, the indulged pet even of such high personages as the royal family of England.

Another person who took particular notice of him at this time, was the Hon. John Spencer, a musical connoisseur, or rather gentleman professor, for it appears he literally served an apprenticeship under Dr. Pepuch to learn music.

From some cause or other, probably from a desire to profit by the great talents of the child, his father opposed the will of the king, by making engagements for him to sing in public; and after this it appears he was not much at the palace.

Mr. Spencer, whose opinion on musical matters was treated with much respect by the *beau-monde*, introduced his *protégé* to much and high society, and procured for him a host of engagements, among others, that of the Glee Club, the Nobleman's Catch Club, the Ancient Concerts, Harrison's and Bartleman's, and, indeed, to all the principal concerts in London.

This could not have lasted long, for he became captivated by a midshipman's uniform, and determined to go to sea. In 1805, he was a midshipman on board His Majesty's ship, Plover, Capt. Hancock, where he remained until the captain left the sloop. He then, with three or four mids, left, and joined the *Acasta* frigate, Capt. F. Beevor. After some time this ship was ordered to the West India station. His parents, against whose consent he had gone into the navy, and who had never ceased to solicit him to return home, became more urgent in their intreaties, and at last succeeded in inducing him to quit the navy, after having served with credit for more than three years, and possessing interest which would have ensured his speedy promotion. Before he left the navy, his voice had changed from a treble to a bass, or rather, baritone. In 1809, and I believe, part of 1810, he was at Bath, where he had some instruction from Rauzzini, and sung at the theatre. He afterwards travelled with Inledon through England and Ireland, and from this time he applied himself seriously to the study of music, and also to literature, which he had previously much neglected.

In 1813 and 1814 he sang at most of the principal concerts and music meetings in London and the provinces with the greatest success. In April 1815, he married, and a few weeks afterwards went to Italy, where he soon discovered that, notwithstanding the high reputation he had acquired in England, he knew very little of the real art of singing.

He resided in Florence nearly two years, and placed himself under the tuition of Porri, an old *musico*, who had lost his voice, but was considered one of the best singing masters in Italy. Here he studied night and day, as he had not only to acquire new, but to get rid of old acquired habits, for Porri, though an Italian was an extremely severe master; he required a great deal from his pupils, and though fond of money, would not teach any but those who were likely to make progress. In the autumn of 1817, he went to Naples, where he resided two years, and received instruction from Sig. Casseli, and from Mozzari. Before

\* Inledon said in a letter of recommendation to Rauzzini, that he had, as a boy, the most beautiful voice ever heard.



he left Naples, he gave two concerts; one at the Palace Gravina, and one at the theatre.

On his return, he stopped some months at Bologna to receive the instruction and advice of the celebrated Crecentini. He now continued his journey towards England, giving *soirées musicales* at most of the principal towns through which he passed, and generally without any assistance, singing four pieces, and playing four, with which the audience were perfectly content, as a proof of which he generally gave two or three at each place; at Geneva he gave six, and all were well attended.

From Switzerland he made a tour into Germany where he gave many concerts, and received flattering remarks of approbation and favour from many of the courts, particularly Bavaria, Saxe-Weimar, Baden, &c. &c.

He returned to England in December 1820, and again sang at all the places he had been engaged at prior to his visit to Italy, he also applied himself to teaching, and was appointed director of the choir of the Bavarian Chapel.

In 1824, he again left England with the intention of trying the stage. Repairing to Italy, he was immediately engaged for the Carnival and Quaresima seasons at the Fenici at Venice, where he sang with the greatest success with Laland, David, and Tamburini. After this he went to Bologna, where he wrote a symphony, and a fugue for voices, and obtained the title of Maestro Academico Philarmonico. From thence he went to Florence, where after a short time an engagement was offered him for the theatre at Parma. On his way there he got a severe attack of rheumatism which lasted for several months, and almost deprived him of the power of moving, notwithstanding which he was obliged for some time to perform his duties at the theatre. This so disgusted him that he determined not to take another theatrical engagement. However Her Majesty the Arch-Duchess treated him with great marks of distinction, she appointed him one of her pianists, and sent him a diploma to that effect; whenever she had music he was always invited, and as there was not a good pianoforte to be hired in Parma, she had the great kindness to send him one of her own which he had all the time he remained there. She also had one of his masses copied with orchestral accompaniments which he made while he was there for her chapel; and as he was obliged to return to Florence before it could be performed, she sent a letter to Lord Burghersh to express her great approbation of the music, as a further mark of which, she sent him a gold snuff box, which Lord Burghersh took an opportunity of presenting to him in the presence of a large party at his palace. During his residence in Florence, he taught in many English and Russian families of distinction.

In the year 1828 he commenced his journey through Poland and Russia, giving concerts at many places. As the Imperial family were at Odessa, and of course all the principal nobility to whom he had letters, he went to Odessa, where he gave two concerts, and sang twice before the empress, who asked him to sing a Scotch song, saying she preferred it to any Italian music. In December of the same year he arrived in St. Petersburg, and after delivering his letters, began immediately to establish himself as a teacher; he was offered the appointment of musical instructor at the convent of Demoiselles Nobles, under the immediate patronage of the Empress, but he declined it, as he did not consider the salary given by the government sufficient for the time it would occupy; he had, however, many private pupils in the convent whose parents paid him his terms. He also taught in a large French school, where he had a great many pupils. But in 1831, this school was suspended, or rather put an end to, by order of the Emperor, without the slightest previous intimation of what was to take place. All foreign teachers, except Germans, were at this time in bad repute, particularly the French and English; the former, on account of their revolution, and the latter their Reform Bill. He did not therefore find it either profitable or agreeable to remain in St. Petersburg, and in 1833 he left, and went to Paris, where he passed the winter. In April, 1834, he returned to London, where he employed himself in teaching and writing.

His compositions are chiefly in manuscript, and consequently unknown, except to his friends. He published a set of canzonets, and about half a dozen other pieces in St. Petersburg. In London he has published six vocal pieces and

about a dozen single songs; among the latter is the "Shepherd's Chief Mourner," (patronized by the Society for the Suppression of Cruelty to Animals), and the "Blind Mother," sung by Miss Adelaide Kemble with the greatest applause. He has left more than a hundred musical manuscripts, several essays on musical education, and a number of lyrical and other poems. Among the music is an unfinished dramatic piece, founded on the Revolution in Poland, the poetry, by T. Brandon, Esq., in which there is, according to the opinion of all who have heard it, some extremely fine music.

He possessed a most acute perception and extreme sensibility, this, added to his intense application and study, in all probability shortened his days. For many years past, whatever his occupation and fatigue may have been during the day, or however late he may have returned home at night, he never went to rest without reading or writing for at least an hour.

His life was terminated on the 18th of July last, in the 47th year of his age, by that most insidious disease—a decline, after eight months' illness.

### CORRESPONDENCE.

*To the Editor of the Musical World.*

SIR,—Perceiving that your correspondent "Astyanax," has not taken a sufficiently extended view of what I meant to express in my letter of July 18th, and further, that this doughty Trojan has placed the public and musicians of England in rather a questionable position, I deem it necessary, through your courtesy, to offer the following observations: your correspondent says, "The English public has confessedly and plainly manifested its indifference or dislike to English Operas." This assertion being sufficiently contradicted by the fact that the operas of Bishop, Balfe, Rooke, and Barnett, have attracted audiences during the period of their performance, requires no other comment, and I therefore pass to that portion of his letter in which it is stated, that "the dramatic musicians of England have admitted themselves to be *dull fellows*." This *may* be true, but *may* be doubted by those, who, like myself, have for the first time heard of it in the letter of "Astyanax," and the appearance of *The Gipsy's Warning*, on the German stage, may, perhaps, go far to prove that we may boast at least of some exceptions. Again, I will not pause to argue what no reflecting person would deny, to wit—the salutary influence of government patronage on the development of art or science in any country, but proceed to ask, would it be desirable that we should seek to emulate our continental neighbours in the attainment of musical excellence. How is this object to be attained, Can "Astyanax" enlighten us? I am convinced that dramatic music has progressed in England notwithstanding the manifold impediments which stand in the way, and I am inclined to believe that a genuine school would arise if suitable steps were taken for the furtherance of the aim; Sir Walter Scott (no bad authority) has stated that imitation is the first step towards originality; if this observation be just our composers for the theatre have adopted the course most likely to lead to the desired end, and certainly there is some difference between *The Siege of Rochelle*, *Amilie*, or *Mountain Sylph*, and *The Castle of Andalusia*, *The Maid of the Mill*, *Rosina*, &c. Now, Sir, I would ask "Astyanax," have our composers gone far enough to demand that encouragement which he says ought to "follow improvement," or at what definite period—progress being reported—are those "*dull fellows enough*," to be called good boys and get the promised reward? Why should not government provide funds for a national opera and national drama as well as for a national gallery? and upon what grounds does "Astyanax" assert that English operas, as they stand, are worthless? Every step made towards the advancement of any art is of value, and I am prepared to maintain that of late years a very long stride has been taken by our native composers. It will be obvious to many that were a theatre once established on a solid foundation for the performance of English operas *solely*, many young musicians who now waste their time on conceiting waltzes, quadrilles, &c., would be excited to try the higher branches of the art.\* With respect to the latter part of "Astyanax's" epistle, from the words, "These were no schools" to "reformation," not being an *Œdipus*, I confess my inability to solve the meaning of the passage; I leave that to the ingenuity of your readers, but from the introduction of the word "schools," I conjecture it may allude to that portion of my letter where I have endeavoured to show how slowly and progressively schools of music have been established in all countries. In reference to this subject, Sismondi relates that the first opera performed in Italy, composed by Peri, Jacob Corsi, and Caccini, was produced at Florence,

\* The above has been stated by M. Fetis in his letters to his son.—See *Harmonicon*, Nov. 1829.

in 1594, and consisted merely of recitative and chorusses, in imitation of the ancient Greeks, and it was only in the course of the succeeding century that airs, duets, and concerted pieces were gradually introduced. Your correspondent does not seem willing to allow that the musicians of England could have any other motive for the establishment of a national opera, than that of filling their pockets. An accusation so degrading should not be tamely submitted to. Does not "Astyanax" think that musicians may have a natural feeling of pride in seeing their art flourishing in their own country? For my own part, if the government will not patronize them, I would advise the musicians to redress themselves. Let one professor in each of the three hundred and seventy-eight principal towns in the United Kingdom, subscribe 5*l.* a-year for the erection of a theatre, &c., fifty subscribers at 10*l.* might perhaps be found in London, the whole amounting to 2,390*l.*, ought to be sufficient to commence with. The experiment is worth a trial, as it has too long been evident that while musical theatres are the private speculation of an individual, England never can have a National Opera.

Aug. 16, 1839.

I am, Sir,

Your obedient servant,

S. V.

## MUSICAL INTELLIGENCE.

### FOREIGN.

A WORD OR TWO ON BEETHOVEN'S MONUMENT.—(*From the Neue Zeitschrift für Musik.*)—The idea of erecting a monument to Beethoven has been caught by all with great enthusiasm, for who would not revere the memory of a man whom we call the greatest genius in the world of music, and who belongs to us, because he was not only born, but lived and laboured in Germany? We do but pay that tribute of gratitude and respect which we owe to the great man, who is our pride.

But before we decide on any determined method of manifesting our feelings, let us first consider which would be the most honourable, the most lasting, and finally the most serviceable (if possible) to the present generation, as well as to posterity. I expect that the Bonn Committee and the sculptors will already suspect a design against the contemplated statue, and therefore I say boldly at once, that I am one of those who think Beethoven's memory may be otherwise honoured than by a monument of stone—a statue.

What is marble—what is brass—when the animating breath of the period that in joyous enthusiasm raised it as a testimony of the warmest and purest feelings of gratitude has passed away, and the hand of the sculptor who carved from it a work of divine art, has long mouldered to dust? What is this marble, but a cold stone, which, even if the tooth of time, or the hand of the spoiler, have not totally destroyed it, is considered as the work of a once celebrated master, or perhaps is used as a fine local decoration?

The monuments which, both in ancient and modern times, have been raised to great men, by no means weaken the assertion, that the monstrous sums of money lavished upon them might have been spent in a manner more conducive to their end.

What would be the use of all the monuments to Homer, Plato, Aristotle, Shakspeare, Raffaele, or in fine to all who have immortalized themselves by their genius, if time had not preserved their works, that we might gather strength from them, and that our creative powers might be animated? Marble might have preserved their names—but nothing else.

The thought of exhibiting the figure of a great man is very seductive and artistical, and the sculptor's taste is most beautiful; but our sympathies as artists should be silent when the voice of the people should decide—and here we shall find, when we look at more sides than one, the unfitness of the present undertaking.

For whom are monuments properly erected, and from whom do they receive their national importance, which is of course necessary?—from the people. And the people knows and honours those names only that have risen from itself—it utters with reverence and admiration those men only, whose history is one with that of the nation, who have lived and given all for that nation, who, in fine, contain in themselves all that is recognized by the people as great and

worthy of imitation. Such men alone can give to public monuments their peculiar national importance. Their history, their names, live on in the mouth of the people, and pass from generation to generation. These have their right place in the public market, under the open sky, in the midst of the people.

When I further consider the import of a monument raised to a great man, it seems to me that it should not only be a beautiful object for the eye—a hint for the memory—but should awaken in us powerful thoughts, should be a truth for us, finally should produce on us a moral effect. All this is only sought by the people, when it manifests itself in its material existence, and lies in the compass of its ideas. How has Beethoven worked, and where must we seek the truths which he has revealed?—In tones alone.

Near and natural as the language of musical tones is to our feelings—to our heart—we must acknowledge that a higher initiation, a greater refinement of feeling is necessary to understand Beethoven—nay, that to comprehend his great importance in the history of art, a more cultivated artistical understanding is requisite than falls to the lot of the people, or than we can seriously expect from it. What, then, is Beethoven to the people? What will the people think of his bronze statue? It will be said of him, "he was a great composer." But I will wager that a pump, or something of the sort, on the same spot would be preferred.

The fact is, there is no occasion for anything of the kind. Let us just regard the general state of music in the German countries. Let us consider the position and relations of the artist, his means of cultivation and his prospects, and ask ourselves whether all is as it should be. Certainly we have much that is noble and cheering—nay, more than any other nation; but we have also many dark spots, which every well-disposed person would wish to see removed.

And this removal should be effected! The name of Beethoven would operate upon us as a mighty talisman to fulfil what is noble and beautiful. The sympathies which even beyond Germany are aroused by this name would be still greater, if excited for a work in which *all* could participate with equal justice; a work which would, in the proper sense of the word, be magnificent and durable, because, not fixed on a hillock of sand, it would open its bosom to all who belong to the great family of artists. Then should we first honour that great genius aright when we accorded him not only a place in the history of art, but also in our hearts. Then would he have lived not only for art, but for man.

Instead, therefore, of squandering enormous sums on an useless monument, which may serve to please the city of Bonn, think what might be done for the benefit of art and the artist; which is the more necessary in our times, as the position of the artist becomes daily more isolated in the middle of the commotion raised among our species by steam, railroads, and political changes.

#### REVIEW.

*Song. No. 1. The Mariner's Invocation. No. 2. Hurrah for the Sea, from the songs of the "Mid Watch."* The Poetry by Captain Willes Johnson. Music by Philip Klitz. (Purday.)

The songs of the "Mid Watch" form a series of six; we presume that those only are published separately which have been sent to us. We can, however, cordially recommend the whole series. Captain Johnson's poetry is of the right sort—the sentiments natural and well expressed, the versification easy and flowing, with a dash of sincerity and good fellowship that contrasts bravely with the sickly sentimentality of many modern poetasters. And well has Mr. Klitz done his part: he has caught the spirit of his author, and been eminently happy in his adaptation of sound to sense. We are persuaded that our nautical readers will find this collection quite delightful.

No. 1 is the first of the set, being an invocation to the moon, set to a flowing and graceful melody in A major, and quite easy to sing. Perhaps a little grumbling in the bass might have been introduced in the second stanza, to illustrate the "Dread lee-shore, and craggy height," &c. &c.

No. 2 is a jolly, spirit-stirring melody, of a thoroughly English character, à la

Dibdin, with a greater variety in the harmonies. The words and music chime together admirably. Incledon should have been alive to sing it, with a chorus of jolly tars.

*Two Songs by T. H. Severn.* No. 1. *Goe Happy Rose*, Canzonet from the Hesperides of Robert Herrick. (Purday.) No. 2. *The Song of a Grecian Maid, a Cephalonian Air*. The Words by Col. Phipps Howard. (Ollivier.)

No. 1 is a very charming affair indeed, the melody touchingly simple, the accompaniment in perfect keeping, and evincing a refined taste. It must be popular wherever there is a correct ear and a tuneable voice, being quite easy to execute. Mr. Severn should give us a series of such, taking his words from that "pure well of English undefiled"—the poetry of the Elizabethan era.

No. 2. We were preparing to attack this on the score of want of originality, but perceiving it to be only an arrangement, forbear.

*Song. Farewell, if ever Fondest Prayer.* Poetry by Lord Byron. Music by F. Romer. Composed for, and sung by Miss M. B. Hawes. (Hawes.)

Mr. Romer is evidently a musician, and the chief merit of this lies in the accompaniment, as sung by the talented vocalist for whom it is written; we do not question its effect, but doubt its general popularity. It commences in E minor, and ends in the major, and is calculated for a deep contralto.

#### MISCELLANEOUS.

**MADRIGALS.**—Madrigals were brought to perfection about the latter end of the sixteenth century, by Luca Marenzio. It was by this cheerful species of vocal composition, that the English were first taught to admire the music of Italy. In 1583. M. Younge published here some Italian madrigals, with a literal translation. The editor, an Italian merchant, having frequent opportunities of obtaining, through the medium of his correspondents, the newest compositions from the Continent, had them frequently performed at his house in London. His publication, entitled *Musica Transalpina*, consisted of selections from Palestrina, Marenzio, and other celebrated masters, and inspired a passion for madrigals, which afterwards became so prevalent in this country, that Younge's Collection was in the hands of every one, and was celebrated by Peacham, forty years after its first appearance. The most esteemed English madrigalists were Thomas Weelkes, George Kirbye, John Wilbye, and Thomas Bennet; all of whom flourished in the sixteenth century.

**EFFECT OF MUSIC IN THE CONVERSION OF SAVAGES.**—Nolreg (a Jesuit) had a school, where he instructed the native children, the orphans from Portugal, and the mestizos, or mixed breed. Reading, writing, and arithmetic were taught them; they were trained to assist at mass, and to sing the church service, and frequently led in procession through the town. This had a great effect, for the natives were passionately fond of music, so passionately, that Nolrega began to hope the fable of Orpheus was a type of his mission, and that by songs he was to convert the pagans of Brazil. This Jesuit usually took with him four or five of these little choristers on his preaching expeditions; when they approached an inhabited place, one carried the crucifix before them, and they began singing the Litany. The savages, like snakes, were won by the voice of the charmer; they received him joyfully, and when he departed with the same ceremony, the children followed the music. He set the catechism creed, and ordinary prayers, to sol-fa; and the pleasure of learning to sing was such a temptation, that the little Tupis sometimes ran away from their parents to put themselves under the care of the Jesuit.

**BERLIN.**—At the meeting of the Royal Academy, on the 14th June, the following pupils of the musical department gained distinguished prizes:—K. Lauch, of Rosperwende; K. D. Thiesen, of Dantzic; W. T. Möhring, of Ruppin; J. Stern, of Berlin; and H. Küster, of Templin. The prizes consist of musical compositions, theoretical works, &c.

Some important changes have taken place at the Opera Royal. Madlles. Lenz and Hussach have left; the first, it is said, to star at Dresden, and the latter at



Strelitz. A Madlle. Witthun, a pupil of M. Lecerf, has been engaged to supply one of the vacancies. She was heard with pleasure at a concert given by her preceptor last winter.

PEST.—On the 11th of June Madlle. Henrietta Carl made her re-appearance after an absence of many months; and was greeted with tumultuous applause.

FRANKFORT.—We are informed that Miss A. Robena Laidlaw lately arrived at Frankfort, but cannot divine who she is. Another account tells us that Miss Anna Robena Laidlaw was heard at Weisbaden with Mad. Ernst-Seidler. Of course we are delighted that one of our countrywomen should have made a hit anywhere, but even the substitution of the sweet name of "Anna" for the insipid initial "A.," throws no light on our ignorance.

BRESLAU.—Herr Wurda, of the Hamburg Theatre, has been starring here.

HEIDELBERG.—At the Musical Festival held in the ruins of the Castle, on the 19th of June, Lachner's oratorio, *Die vier Menschenalter* (the four ages of man) was played, under the direction of M. Hetsch. The solos were sung by Madlle. Kern, of Speier, M. Warzinger, of Darmstadt, and M. Oehrlein, of Mannheim.

RONNEBURG.—The Austrian Festival for male singers was held here on the 21st of May. A hymn by C. G. Müller, musical director of Altenburg, a *Paternoster* by Cantor Höfler, and a hymn by the court organist, Teller, of Eisenberg, were played on the occasion.

HALLE.—At the little musical festival here, the oratorio of "Paul" was played on the 21st of June, under the direction of M. Schmidt, Mus. Doc. The solos were sung by Mad. Schmidt, Madlle. Botgorschek (court opera-singer at Dresden), M. M. Schmidt and Grünbaum, of the Leipzig Theatre, and M. Nauenburg, of Halle. The chorus numbered above 180 persons, the orchestra above 60. The oratorio was heard with the greatest enthusiasm, and was, on the whole, excellently played. On the following day a concert was held in the theatre, when the artists already mentioned were assisted by M. Ulrich, of Leipzig, and M. Schneider, of Dessau. Both played admirably, M. Ulrich giving a concerto on the violin, by Lipinski, and M. Schneider Romberg's variations for the violoncello. The concert ended with Beethoven's symphony in B major.

LEIPZIG.—Madlle. Caroline Botgorschek, who has been starring here, played *Sextus* in the opera of *Titus* (i. e. Mozart's *Clemenza di Tito*), on the 28th of June. The part was well suited to her commanding figure, and displayed a great deal of study. Certain movements and certain little mannerisms in her singing showed that she had studied under Schröder Devrient, but she added enough of her own to free her from the charge of being a mere imitator. Her voice is one of the most powerful in Germany, and her acting is characteristic. The part of *Titus* was excellently played by M. Schmidt.

On the 4th of July, Madlle. Botgorschek ended her series of parts with that of *Othello*, which seemed even more suited to her voice than *Sextus*. The opera and the lady were enthusiastically applauded by a crowded audience.

VIENNA.—Ole Bull returned here and played for the first time on the 17th of June in the Josephstadt Theatre. He afterwards played on five several occasions, and started for Munich on the 2nd of July. The celebrated singer, Poggi, has left Vienna to visit Petersburg.

FULDA.—During the period from the 10th of March to the 18th of April four concerts have been given. At these were performed Beethoven's first symphony, some symphonies by Kalliwoda and Krommer, and some overtures by Lindpainter, F. Schneider, Weber, Cherubini, and Rossini. On the 30th of April a musical entertainment was given by Madlle. Philippine Sähr, of Frankfort, which met with considerable applause.

SAXE-COBURG.—At the castle of the Prince of Saxe-Coburg, Romberg's "Song of the Bell," and "the Mount of Olives," were performed, the Duchess, and the Princes Ernest and Albert taking an active part. The chorus was partly composed of the nobility. A vocal union has been formed under the auspices of Prince Albert.

**LUDWIGSBURG.**—M. Stossel, *maitre de capelle*, and musical director of the garrison here, died on the 13th of May.

**THE MRS. ALFRED SHAW** whose name you may see frequently in the English newspapers, as a singer of the very first class, deserves all the praise that she gets. Her story is an odd one. She was a factory girl, in one of the manufacturing towns of Lancashire (Rochdale, I think), and some one noticed that she had a fine voice, had her taught, and she is now (Mrs. Wood excepted) the best vocalist we have. In 1836, when we had a musical festival in Liverpool, Mrs. Alfred Shaw was engaged, and the town was thronged with factory girls (her old companions) who had come from Rochdale "to hear Peg Postans sing!"—by her new name, Mrs. A. Shaw, they had not schooled their tongues to call her!—*European Correspondent of the Evening Star*.

**THE CUCKOO.**—Natural sound has seldom been so felicitously and so generally imitated as in the word "cuckoo." In the Greek language the bird is called *κουκου*; in the Latin, *cuculus*; in the Italian, *cuculo*; in the French, *coucou*; in the English, *cuckoo*; in the German, *kukuk*; in the Vandal Slavonic, *kukaliza*, *kukoviza*; in the Polish, *kukulha*, and in the Illyrian, *kukutka*, *kukuvassa*. The Poles and Illyrians have, however, quite different names for the bird, and the Swedish abbreviation *göck* is very infelicitous.—*Morgenblatt*.

**LOUIS PHILIPPE** withdraws the annual allowance hitherto paid by his government to the Italian Opera. The present manager's contract expires next year, and so many persons have applied to conduct the theatre at their own risk, that the usual allowance of the whole rent of the theatre will also be discontinued.

**INCLEDON AND SUETT.**—Charles Incledon, who was better known as a vocalist than as a wit, being one day at Tattersall's, Richard Suett, the comedian, who also happened to be there, asked him, whether he had come to buy a horse? "Yes," said Charles; "but why are you here, Dickey?—Do you think you should know the difference between a horse and an ass?" "O yes," replied the comedian; "if you were among a thousand horses, I should know you immediately."

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ON TUESDAY, WEDNESDAY, THURSDAY, AND FRIDAY,

The 10th, 11th, 12th, and 13th SEPTEMBER.

UNDER THE PATRONAGE OF HER MOST GRACIOUS MAJESTY,

**THE QUEEN.**

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Gustavus.....do.	Il Matrimonio segreto.....Cimarosa.
Marie.....Herold.	José in Egitto.....Mehal.
Faust.....Spohr.	Jocunde.....Nicola.
Zemire and Azore.....do.	Axur ou Turare.....Salieri.
Sergino.....Paer.	Die Räuberburg.....Kuhlau.
Camillo.....do.	Der Taucher.....Kreutzer.
Achilles.....do.	Das Nachtlager.....do.
Les deux Journées.....Cherubini.	Jean de Paris.....Boieldieu.
Lodoiska.....do.	Le colporteur.....Onslow.
La Vestale.....Spontini.	Fanchon.....Himmel.
Eurianthe.....Weber.	Fausta.....Donnizetti.

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